1: Turnbull E-4. 5 (1951-1955) 1965 FO4 Pygmies FO4
Mbuti

## [ARCHERS]

### Art

There is no evidence of any plastic or graphic art among the archers, other than designs used in body painting, described by Schebesta (1941, 217 ff.), some of which he says are of magical significance and some purely esthetic. In this limited field there is no evidence, either, of specialization. 531 • 532

As means of artistic expression, music, dance, and drama are evidently of great importance. Schebesta (1941, 243 ff.) describes these art forms and lays particular emphasis on the dance. Other, earlier sources (Schweinfurth, 1874; Burrows, 1898; Geil, 1905; Christy, 1924) frequently mention dance and also the importance of mime among the Mbuti. Of the form and function of music, Schebesta has little to say. He mentions the use of villager instruments, particularly the drum, sanza, and zither, also others such as the musical bow, rattles, flutes (Fig. 15b, c), and pipes, and resonant sticks used by women for beating time to dances. He merely mentions the existence of singing, apart from the dance. 53

Of dance Schebesta (1949, 252–259) gives more detail. He writes (1941, 243): "The principal, if not the daily entertainment of young 535



[TEXT CONTINUED ON PAGE 188-B]

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or by being heated and smoked over a fire. The resultant barkcloth may be worn in its natural color, dyed red or blue, or be painted with simple designs (Figs. 25–27), The dyeing and painting are done by women, using a special mud for an over-all blue dye, the juice of a citrous fruit for blue line designs, and *nkula* (elsewhere *ngula*) bark, scraped with another piece of bark (Fig. 24), with water added while scraping, for

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[TEXT CONTINUED ON PAGE 200-A]

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FIG. 24. Block and scraper of wood, *nkula* (also *ngula*), net hunters, Epulu District, Central Ituri; used with water for the extraction of the red dye most commonly employed in the decoration of barkcloth.

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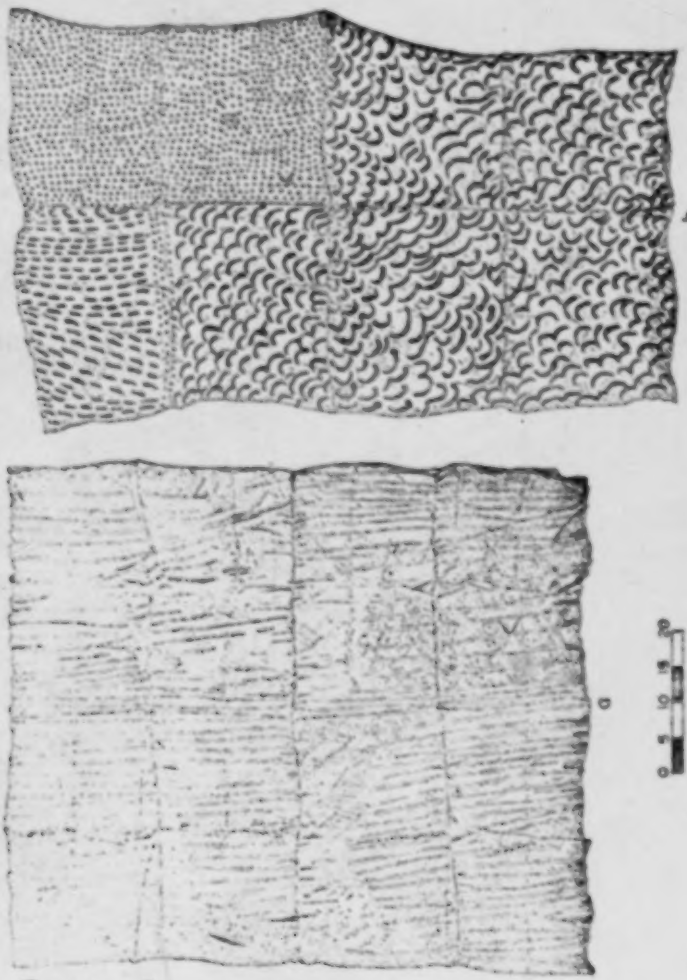


FIG. 25. Baricloth, net hunters, Epulu District, Central Ituri.
a. Made of *epo'a* vine. b. Made of *esile* vine.

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FIG. 26. Barkcloth, net hunters, Epulu District, Central Ituri.
a. Made of *ekolo* vine. b. Made of *cule* vine.

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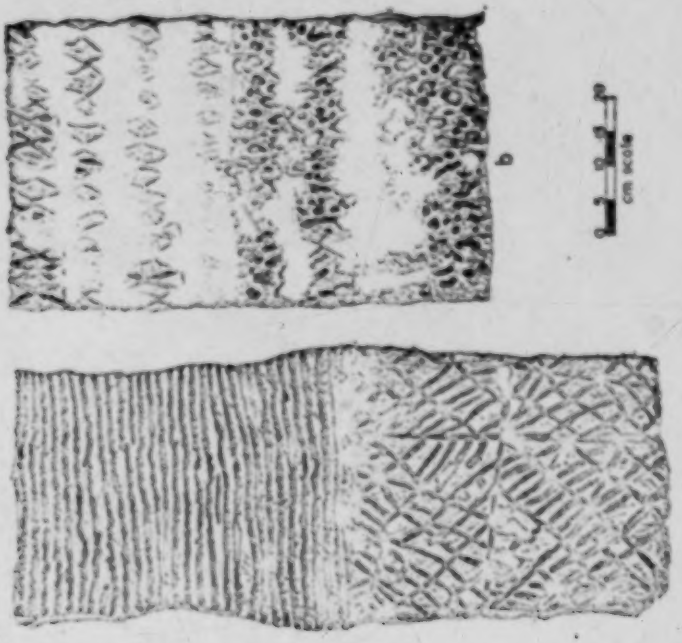


FIG. 27. Barkcloth, net hunters, Epulu District, Central Ituri. a. Made of *Urostigma* vine. b. Made of *akbanda* vine.

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red dye. For painting designs on barkcloth, either a finger or a twig may be used. The designs vary considerably, and one piece of barkcloth may have three of four distinct patterns. This is possibly in imitation of the local villager practice of sewing strips of barkcloth together to obtain larger pieces, resulting in the juxtaposition of different designs.

The making of belts (Fig. 28) from plaited fiber and the twisting of lengths of shredded

FIG. 29. Basketry hat, *ngala*, net hunters, Epulu District, Central Ituri. Made at whim by young or old, men or women, and worn without regard to status.

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In so far as the net hunters are much more likely to tell a legend than they are to discuss a question or expound a theory, legends are a valuable source that should be tapped, with the necessary cautions, to give us some insight into Mbuti rationalization as opposed to rationalization among the Mbuti. 538

## Art

As among the archers, graphic art is limited to the decoration of the human body (notably the buttocks, legs, and face) and also of bark-cloth. As mentioned above, the juice of the gardenia fruit is used for painting body designs, which Putnam says are for pure esthetic effect and of no magical significance. He believes, however, that some of the facial scarifications may indicate clan membership. No details are given. He adds that sometimes women name their designs; for example, a spotted design may be called "leopard." The design rests in the hands of the artist rather than of the subject. 302 531 [386] [824] [304]

Sometimes even head shaving is performed in such a way as to leave simple designs.

Some carving is now being done (Fig. 49) in imitation of village carvings. 532 174

As with the archers, music and dance are vitally important means of expression to the 533 535

[P. 233-D]

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531 This account of music among the villagers in
191 the Ituri Forest region is certainly accurate. In
contrast, the music of the Mbuti differs on each
533 one of these four points. Though the music of
191 the Mbuti of the Epulu District is here specifi-
184 cally considered, it appears from all the known
material, including Schebesta's work on the
archers and other Pygmy groups, that there is
remarkable uniformity of music among African
Pygmies, not confined to the Ituri or even the
533 Congo. Even in the absence of drums, extreme
534 percussive effects are obtained by resonant
184 sticks, handclaps, and foot stamps; some vocal
effects achieved by the Mbuti might also
[191] properly be described as percussive. As noted,
there is a lack of interest in instrumental
music, and styles are formalized; there is no
Arabic influence at all; there is no evidence
concerning change, except that up to now the
Mbuti have managed to preserve their dis-
tinctive musical form in the face of strong
influences from all sides, which would seem to
indicate resistance to change.

53 As with the archers, song and dance both
overlap into the field of drama, and of the

[P. 235-B]

## PLATE 32

### Manufacture of Barkcloth, Hammering and Decoration, Epulu District, Central Ituri

a. The stripped lengths of bark are softened in water or over a fire and then hammered out with the end of an ivory tusk. Usually such hammers are hafted, though sometimes they are used, as is the more rare wooden hammer, without being hafted. The tin can, the grass, and the banana leaves indicate that this camp is in the near vicinity of a village.

b. Decoration. Women do all the decorating of barkcloth. They smear red *nkula* paste onto the cloth with their fingers, or use small twigs to trace outlines in the black juice of the gardenia fruit or the blue dye obtained from certain citrus fruits.

1, /Plate 32 appears on page 297--Analyst/

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1: Turnbull E-4. 3 (1951-1955) 1965 FO4 Pygmies FO4
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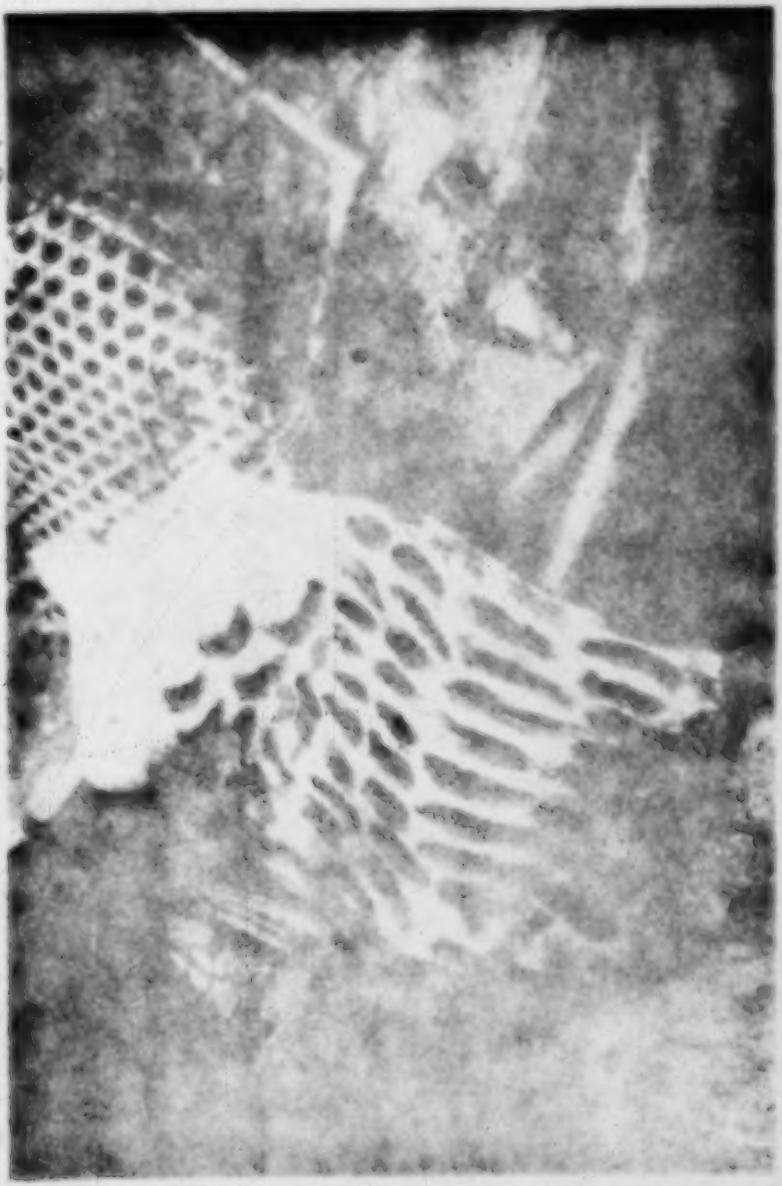

/Plate 32-B/

/Caption appears on p. 296/